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A PLEA FOR COSMOPOLITANISM.

IT will, perhaps, seem rather far fetched to trace the influence of our genius for colonization on our music, but in these days, when our foremost composers show a decided inclination to apologize for the cosmopolitan character of British music, and to dig into the mine of Folk-song, it is necessary to point out that Great Britain is not as other nations, that her sons have carried her flag to every part of the habitable globe, and that the country itself is nothing more than a large warehouse with a thriving brokerage business attached. It would be absurd to suppose that our traffic with foreign countries has not influenced our national character, and it is equally absurd to speak of one character when our people are descended from Danes, Teutons, Celts, and Phœnicians, not to speak of Normans, Spaniards, and other nationalities. And yet, with these facts staring them in the face, many writers continue to urge on us the necessity of returning to Folk-music in order to found a National British School. What Folk-music? one is inclined to ask. Scotch, Irish, or English?

In an interesting little volume recently published, Mr. W. H. Hadow has shown that Haydn was a Croatian and not a German composer, or, at any rate, that he was largely influenced by Croatian Folk-songs and dances. At the end of the book the author returns to the British Folk-song question, and earnestly advocates the application of Haydn's method to English composition. "We have listened," says he, "to foreign tongues until our own sounds odd and unfamiliar. We have sat so long at Trimalchio's banquet that we have no appetite left for our native fare. Extremes of passion, extremes of languor, inordinate appeals to sense, all these are alien from our national temper, and we are growing surfeited with them until our taste is spoiled and our palate vitiated." He admits that a great artistic school is not built in a single moment or in a single generation; the work is long, heavy, difficult; it is easily discouraged, it is easily retarded, it needs all the care and diligence that it can command. "Let us," he continues, "cut our timber from our own forests, let us quarry our stone from the bed-rock of our own nation, and then let our master-builders deal with the matter as their genius shall determine." That

is to say, Mr. Hadow wishes our composers to study British Folk-music and build their works with the materials they can find in it. But is not this self-conscious adaptation of Folk-music a fallacy of modern days? I may be wrong, but it seems to me a reversal of the proper order of things. Folk-music is the first musical utterance of human beings that is strung together upon artistic principles. Just as early metrical speech was developed until we had a Chaucer, and then a Shakespeare, so Folk-music feeds the development of musical art. If our music was not so fed, there must have been a scarcity of Folk-music, so that nourishment had to be found elsewhere; and in any case we cannot now go back to the Folk for inspiration without justifying the accusation of artificiality, the very fault of British music, according to Mr. Hadow and his like.

The modern adaptation of Folk-music has been tried and found wanting. The most signal instance is the National Russian School. Glinka, Balakireff, César Cui, Rimsky-Korsakow, Moussorgsky, Borodine, and Glazounow have all done what Mr. Hadow advocates. They went back to Folk-music because they considered that Russian music was too German in its tendencies. And what was the result? A series of interesting works, it is true, full of colour and picturesqueness, but also informed with a savage spirit and barbarous gaiety that are out of keeping with their modern and subtle musical setting. It is nothing less than a musical masquerade. All that was best in Russian music had been absorbed, though the New Russian School were not of that opinion. They considered Tchaikowsky to be too much bound by classical tradition, and too deeply influenced by German tendencies; and yet the composer of the "Pathetic" symphony is eminently Russian in spirit, and is, indeed, a good example of national character expressed in the terms of cultivation which we demand nowadays. It will be admitted, I think, that Wagner fully recognized the importance of Folk-music as the starting-point of what he calls art-music, but he never attempted to use it except when it was appropriate to his subject. "In the *Flying Dutchman*," he tells us, "I touched indeed the rhythmic melody of the Folk, but only when the Stuff itself brought me at all into contact with the Folk-element, here taking more or less a national form. Whenever I had to give

utterance to the emotions of my *dramatis personæ*, as shown by them in feeling discourse, I was forced entirely to abstain from this rhythmic melody of the Folk; or, rather, it could not so much as occur to me to employ that method of expression." That is to say, Wagner found that all the emotions of his *dramatis personæ* could not be expressed by Folk-music. And that is the conclusion to which one must come. The art of music has developed enormously, and is still developing, so that a musical utterance which may have seemed adequate to those from whose lips it came is unnatural to a modern musician who no longer thinks in Folk-music.

That Haydn employed Croatian tunes to a very large extent is no reason that a modern British composer should incorporate English Folk-tunes in his music; for Haydn lived at a time when these tunes were sung every day, and in a district largely inhabited by Croats. There was nothing artificial in his employment of them, because they were part of his life, but the British composer is in no such position. As a matter of fact, all that is best in our Folk-music comes from the Scotch and Irish, and we already have several composers who have employed the Folk-music of their nations with the happiest result—I refer to Hamish MacCunn and Professor Stanford, who, in *Diarmid* and *Shamus O'Brien* respectively, have made good use of Folk-idiom without absolutely employing Folk-tunes. Old English popular music affords no field for the musician unless he be content to write English dances, as Mr. German has done. Let us face the fact that the true English nature is not one that expresses itself in music. The Celt, with his dreamy and passionate temperament, has left us much that is beautiful, judged even by modern ideas; but the Englishman, except in very rare instances, seemed only to feel gaiety, humour, and a mild tenderness; he was never pathetic—at least, that is how he must be judged by his Folk-songs and dances. Of course one could have a music that breathed this sane freshness and nothing else, but it would not really represent the Englishman of to-day, and would have that mock air of robust gaiety that is so very irritating in modern songs and dances founded on the characteristics of old English music.

It is too often assumed, I think, that all the virtues of mankind lie in the simplicity of the untutored mind. Folk-music to those of us who are *blasé* brings with the mere mention of the name a freshness as of a night wind blowing over a field of freshly-cut hay. We have visions of honeysuckle, of green lanes, of simple village tragedies, of frank village fun, in so strong a contrast to our modern complexity. Something of this is to be found in English Folk-music; but, also, there is a good deal of heavy commonplaceness, not less commonplace because it was frank and fresh and bucolic. On the other hand, I hear in Folk-songs the blank despair of a down-trodden peasantry, the cry of human beings who have sunk almost to the level of beasts, and yet remember that they are human beings. And, after all, Folk-songs are the expressions of peasants, touching in the very inarticulateness of their pathos, but containing little of that healthier, broader, and more sublime thought that is characteristic of man when educated and civilized. The melancholy which is the keynote of most Folk-music is not in itself very exhilarating or healthy, nor does it really represent the feeling of civilized humanity, using the word in no Teufelsdröckian sense; and therefore, for men who are not of the time that gave birth to such Folk-songs, who are not working and living under similar conditions, and whose minds are a little cleared of the melancholy of incomprehension, there is much affectation in the employment of the musical expression of a people less fortunate and lower in the scale of human culture.

The decadence of England as a musical nation from the days of Purcell to the present *renaissance* is a continual subject of regret, and is generally accounted for by the fact that we have been overrun by foreigners, and that our music therefore became imitative. The present desire to go back to British Folk-music is the outcome of that regret. But, as I said at the outset of this article, I am not at all sure that our imitative period is not as much part of the organic growth of British music as our genius for colonization is an organic part of our national character. The two seem to me to run together. In Purcell's time we held a decidedly proud position in the art, and I cannot believe that the gradual decline from his day was due to any decay of musical taste in England, but was brought about by our development as a commercial nation.* The Englishman became a great traveller, and brought back with him all kinds of foreign ideas and things, from a taste for Italian opera to marble mantelpieces. At first this cosmopolitanism had a bad effect on English music, and at the beginning of this century British musical art was at a very low ebb, and later on we were retarded in our development by the Mendelssohn craze, especially in church music. We have lived through that period, however, and can boast of several gifted composers, many skilled *virtuosi*, and a love of music as sincere and general as in the Elizabethan days. Certainly, our love of music is now cosmopolitan, and our composers show the influence of foreign models, but that is as it should be in a nation whose sons have never had home-keeping wits. We are gradually finding the musical expression of ourselves, and nothing is to be gained by unlearning our lesson and going back to the early developments of our own music; nor is anything to be gained by the hermit-like attitude towards foreign music which, until within a few years, was once too characteristic of the English musician. Just as an Englishman is always an Englishman, in whatever part of the world he makes his home, so the English composer will remain true to his national characteristics though he may have learnt much that he knows from foreign art.

EDWARD BAUGHAN.

JOHANN FRIEDRICH REICHARDT.

THIS noted composer, critic, and *littérateur*, was born, as he tells us in his autobiography, at Königsberg, on the 25th of November, 1752. His father, Johann Reichardt, his first teacher, was intensely fond of music, and preferred the humble life of a teacher of the pianoforte and lute rather than a more prosperous career mapped out for him by his kind patron, Count Truchfès. The musical gifts of young Reichardt soon attracted the notice of the sister of his father's patron. This lady had married a Count Kaiserling, son of the Russian ambassador at Dresden, and in their house at Königsberg the boy had frequent opportunities of hearing good music.

From an early age he studied, and with special delight, the music of Bach. Reichardt was only twenty-two years of age when he wrote his "Letters of an Attentive Traveller concerning Music"; and he proved not only an attentive traveller, but also an intelligent critic. In an early letter he compares Graun and Hasse, the musical idols of his youth, as writers for the stage. The operas of both, however, are now forgotten, so that his careful appreciation has no special message for these days.

In his third letter Reichardt gives his opinion of Dr. Burney and his "Journal of his Tour through Germany."

* As a matter of fact, Purcell himself could not help being influenced by foreign art, for he was a pupil of Pelham Humphrey, who had studied for several years under Lulli at Paris.

He admits the Doctor's intelligence and refined feeling, but complains that he is superficial: "as is the wont of amateurs, so Burney," he says, "never goes below the surface of things." Then our critic complains that many of the Doctor's opinions are not his own. One, which if not original is evidently endorsed by the author, runs thus:—

"If innate genius exists, Germany is certainly not the seat of it; though it must be allowed to be that of perseverance and application."

The mention of Keiser, Handel, Bach, Hasse and Gluck in the "Journal" itself enables Reichardt to refute the worthy Doctor out of his own mouth. Gleim, the German poet, wrote in Reichardt's copy of Burney's work a few lines of which the last run thus:—

"Denkt, schreibet, tadelt, lobt, und alles in der Eil."

i.e.

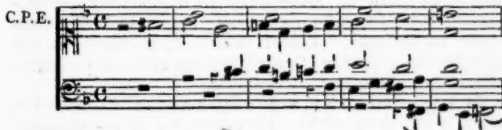
"He (Dr. B.) thinks, writes, blames, praises, and everything in haste."

The first letter of the second set, published in 1776, concerns Emmanuel Bach. Long had it been the wish of young Reichardt to make the acquaintance of the master. At length he meets him at Hamburg, and proceeds—so far as the weakness of his pen will allow—to describe the visit. Bach appears to have received him in a most friendly manner, and during his stay in Hamburg to have taken him several pleasant excursions into the lovely environs of the Hanseatic city. Bach played for him many of his sonatas, written at various periods of his life, and even presented him with one, "truly one of the most original pieces which I have ever heard." Reichardt mentions with enthusiasm the excellent improvisations of the master. "While thus engaged," he says, "his whole soul is in movement," and with this he forcibly contrasts "the complete repose, one might almost say lifelessness, of his body." J. S. Bach was fond of his clavicord, and so too was Emmanuel. We hear of the latter having written some special sonatas for his very fine Silbermann clavicord. He could produce very loud tones on it, whereas "any other clavicord thus treated would go to pieces"; and he could give the most refined *pianissimo*, "which on another instrument would not sound at all."

Reichardt attempts a short comparison between Bach's method of playing the clavicord and the one commonly called the Italian method. He says:—

"Many make the mistake of opposing the method of the Italians, whom just now the greater number of Germans follow, to that of Bach; and they think the only way to praise up the latter is to depreciate the former. They are wrong. . . . The clavicord (Clavier) has never been in general use among the Italians; the latter use the harpsichord (Flügel). Their method of playing must, therefore, only be considered in reference to that instrument."

On leaving Hamburg, Bach presented Reichardt with a copy of his Psalm—a work generally described as an oratorio—"Die Israeliten in der Wüste," and wrote on it



Hamburg, July 12, 1774.

More than a quarter of a century later (1802), Reichardt went to Paris, where he heard Winter's *Tamerlan*, which pleased him far less than the master's *Unterbrochenes Opferfest*: also Cimarosa's

Le Due Baroni, which he considers a very small, very weak work for such a composer. Cattel's *Semiramis* appears to him full of reminiscences of Gluck and Sacchini. Among early visits was one to Gossec, a name which in these days sounds very old. In spite of his seventy odd years, this "small, round, blond, friendly" man is described as one of the most active inspectors of the Conservatoire de Musique. Reichardt speaks in high terms of Cherubini, although he complains that his vocal parts are often sacrificed to the instrumental accompaniment. The composer tells him that he has withdrawn from society, and that he is living quietly at home with a dear wife and two dear children. Cherubini's fine operas, like those of Méhul, are neglected—so Reichardt finds—for those of popular composers.

Our travelling critic attended a Conservatoire concert, where he sat with Gossec, Cherubini, and the "brave old" Monsigny. The performances were good, although the best pupils had been summoned for mass to St. Cloud, whither the Consul had returned the previous night.

On November 26th he opens his letter in good spirits: the noble music of Gluck has gladdened his heart, *i.e.* *Iphigénie en Aulide* and *Alceste*.

On December 5th, 1802, Reichardt's letter, until nearly the close, tells of his presentation to the Consul, and since everything connected with Napoleon seems to have a special fascination nowadays, a short description of the ceremony will doubtless prove welcome.

Reichardt in court dress—*i.e.* with pigtail, ruffles, sword, and buckles—is introduced to the minister Talleyrand by the German ambassador, a necessary proceeding before presentation to the Consul. The following Sunday was the day fixed, and in the morning, from a window in the Tuileries, he gazed on the troops (cavalry and artillery) in the Place du Carrousel, and saw them defile before Bonaparte. The presentation was fixed for half-past two, but the company was kept waiting until nearly four o'clock; refreshments, however, in the shape of Egyptian coffee and fine wines, being served. At length the doors were opened, and all advanced towards the audience-hall, passing by generals, statesmen, senators, and others, who were already assembled in the adjoining rooms; the ambassadors were already in the hall. It was at this meeting that Lord Whitworth, the new English ambassador, presented his credentials to the Consul. The latter spoke a few words to each of the ambassadors, also to the strangers presented; Reichardt he honoured by asking questions "concerning our court and our Italian opera."

Reichardt describes Bonaparte as small, scarcely five feet high, and extremely thin. His slightly-curved nose and his mouth are finely formed, and even his strongly-protruding chin is by no means unpleasant. His voice is low, and for the most part rough. His eyes are small and deep set, without definite colour or fire. He is clothed in scarlet red robes with rich gold embroidery. He has long, broad, pointed ruffles, a long, broad frill, white silk hose, very broad shoe-buckles, mostly of gold, a small sword, and a three-cornered hat, either in his hand or under his arm. His deportment is quiet and simple. His address and questions are commanding, going straight to the man or the matter. No one would mistake him for a Frenchman, although there is no foreign accent in his speech. Reichardt not only says that he is indifferent to the fine arts, but expressly adds that he likes neither music nor dancing. After enumerating some of his likes and dislikes, our critic remarks: To rule is his only passion, his only occupation.

Some days after, the guests had audience of Madame

Bonaparte at St. Cloud; but of that it must suffice to say that Bonaparte was there, dressed in a green and red uniform, with his silk hose, his three-cornered hat, and short sword.

But we must pass on to other letters, written between the years 1807-9, and published in collected form at Leipzig in 1816. It must not for a moment be supposed that they are devoted specially to musical matters. Reichardt writes as a traveller about the people he meets, the sights he sees—about the fine arts generally; music is only touched upon incidentally—far less, indeed, than in his former letters. Reichardt made a long stay in Vienna. He has much to say about the inn at which he stopped; about the Augarten, “the morning paradise of the Viennese;” the magnificent Prater, with its fashionable ladies and gentlemen, gay equipages, and merry, motley crowd; his excursions to Mariabrunn, Dornbach; also to Währing, Döbling, Nussdorf, “all full of folk enjoying themselves right well;” and to Kaltenberg and Leopoldsdorf. The scenery in these latter places so delighted him that, on his return back to Vienna, he had to calm down his feelings by going to see a pantomimic ballet at the Burg Theatre.

There is an old-fashioned game in which a person has to find or to do something; music is played louder or softer according as he is far from or nearer to guessing what has to be done. Now Reichardt seems to have come to a spot demanding very loud music. Is he not treading the ground where Beethoven was, and perhaps at the very time, meditating over his C minor and Pastoral Symphonies? We read on, expecting at every line to come across the name of that composer. Surely there will be some mention of him. Had Reichardt not heard of the production of *Fidelio*? Was he unacquainted with the *Appassionata* Sonata published in 1807? It is only in a later letter that mention is made of the great master, and here is what Reichardt has to say of him:—

“Famous composers and virtuosi are really the only strangers who are received in all circles, and often flted beyond their due. With native artists this is far more seldom the case, and for the most part it arises probably from their lack even of exterior culture. Nothing rougher and more ungainly (*nichts roheres u. plumperes*), for instance, can be imagined than the exterior and deportment of the great pianist and composer, Beethoven, and of many other Viennese artists—the servants, probably the very humble servants, of some nobleman.”

Reichardt visited London in 1785. His biographer, H. M. Schletterer, tells us that he was received in most flattering manner by the court and the public. He even informs us that the great Handel Commemoration of 1784 was repeated in his (Reichardt's) honour! Cramer's *Magazin der Musik* gives an account of a grand concert which he gave in the Pantheon, at which, among other works of his, was performed his “*La Passione di Gesù*.” I have not been able to find any notice of this concert. The *Morning Herald* of March 16, 1785, however, announces the last concert at the Pantheon before Easter, at which, after a Haydn overture, will be given—

“Part of an oratorio composed by Richards, first composer to the King of Prussia, consisting of an *Introduzione* Recitatie and Aria, sung by Madam Mara, with Chorus.”

The name of the composer, thus spelt, must have been confusing, for on March 18th the same paper announces a performance of *The Messiah*, with a “Mr. Richards” as first violin.

Already at the beginning of April, Reichardt hurried off to Paris to hear some of the operas of Gluck, a master who, next to Hasse, became his chief object of admiration.

Of Bach and Handel Reichardt was a great admirer, yet the following passage will show that his enthusiasm

was qualified. It is taken from the *Kunstmagazin*, one of several musical papers edited by him. He has been speaking about Bach, and adds:—

“Had he possessed Handel's high feeling for truth, he would have surpassed him; as it is, he was only more learned in his art, and more diligent. If those two great men had been better acquainted with human nature, with language and poetry; if they had been bold enough to cast aside all aimless mannerisms and conventionalities—they would have been the ideals of our art, and every great genius not satisfied with equalling them would have to overthrow our musical system and strike out a new path for himself.”

With such sentiments, were he living at the present day, Reichardt would certainly be a pronounced Wagnerite. And so, too, of Mozart, there is a saving clause. The wealth of the master's melody is fully recognized, only Reichardt's soul is at times oppressed by the very fullness of the beauties. “Yet happy is the artist,” he continues, “whose only fault consists in too great perfection.”

Of Gluck, Reichardt was the champion in North Germany. Notwithstanding many difficulties, he produced *Iphigenia in Tauris*, and the opera proved a success. Prince Heinrich said he would go a second time, “so as to have his fill of laughter,” but at the end of the performance he thanked Weber, the conductor on that occasion.

This brief sketch of Reichardt, who, by the way, died in 1814, and of his opinions and criticisms, may serve to show that he was intelligent and outspoken. When Beethoven began to make a name in the world, i.e. in the early years of the nineteenth century, Reichardt's allegiance to great predecessors was apparently too strong to enable him to perceive the new path which the master was striking out. In this there is nothing astonishing. It is at any rate pleasing to find that he did not openly attack Beethoven.

Of Reichardt Mendelssohn writes to his father, in 1835, about a performance of that composer's *Morgengesang* at the Düsseldorf Festival. He declares what pleasure it has given him to be able to render service to so noble a man.

And Goethe, in the *Annalen*, speaks of Reichardt as having been the first seriously and steadily to improve his (Goethe's) lyrical productions by means of music.

J. S. S.

HOW TO BEHAVE AT CONCERTS.

By E. M. TREVENEN DAWSON.

AT first sight it seems such a simple matter to “behave” at a concert! And so it might be, if one had only to look pleased when one felt pleased, to look dissatisfied when one felt dissatisfied, to applaud when one admired. But to behave thus would be fatally unconventional, and betray one's ignorance. To be *correct*, one must do as other people do, and as this depends less on the merits of the works performed, or on the way in which they are performed, than on the concert at which they are performed, it becomes a much more complicated affair than might be thought. Under these circumstances, a few hints for the guidance of individual members of a concert-audience may not be unacceptable.

To begin with, for a PHILHARMONIC CONCERT a stolid, blank, or slightly *blasé* expression of countenance is suitable, and the clapping should be decorous and staid, although it may be prolonged indefinitely in the case of any favourite individual artist. There are rare occasions, when some great composer (especially if a foreigner) makes his appearance, when your applause

may even wax warm, or if you are in the cheaper seats (don't forget this important point!) fairly enthusiastic, though neither excited nor frantic. Ordinary orchestral numbers, conducted by the ordinary conductor, must only receive a moderate, not to say mild, measure of applause.

At BALLAD CONCERTS, on the other hand, utterly different behaviour is called for. You must go prepared to admire everything and everybody without exception; indeed, here discrimination is decidedly out of place, and even "bad form." You must arrive early and (contrary to most concerts) stay till the very end, no matter how long it may last. In fact, your one endeavour should be to make it last as long as possible, by consistently and persistently encoring every item. Your facial expression ought to be one of beaming satisfaction, or, if you can't manage that, at least take care to preserve a pleased look, quite as much when a vocalist mounts the platform for the first time as during, or after, a popular ballad. This class of concert, by the way, is one of the very few where you may talk eagerly and smilingly to your companion, praising the various items or retailing any gossip you happen to know about any of the artists (whether true or not is of no consequence). All applause should be enthusiastic and insatiable. When one encore has been obtained, try to get a second; if two are accorded, endeavour to force the artist to grant a third.

Very different indeed is the conduct befitting SATURDAY and MONDAY "POPS." Here the chief thing is a business-like air. Come early (if you are in a cheap seat), and bring your newspaper, your sandwiches, your knitting, as the case may be, perhaps also the scores of works to be performed. Do not let yourself go, or wax too enthusiastic over anything, but preserve a critical attitude. No talking or laughing with a neighbour; you may very rarely compare notes with such an one over previous performances or other performers, but with as few words as possible. Fix your eyes on either the score of the work being performed or the analytical programme, and endeavour, if possible, to turn over the leaves during any particularly soft passage. Facial expression: grave, intent; while the brows may be occasionally knitted—anything like a smile is unseemly. Applause must be very carefully meted out and not too liberal. Do not attempt an encore unless there is something very special. A great player, for instance, may be applauded with warmth and re-called several times; but even then be decorous—even prolonged applause should not be allowed to degenerate into enthusiasm or excitement.

An ordinary PIANOFORTE OR OTHER RECITAL, not given, that is, by some special popular favourite, calls for very nonchalant behaviour, late arrival and early departure. The facial expression, to be fashionable, should be unhappy, bored or anxious. The fact of the artist playing or singing in an exceptional way does not alter this at all. You may safely look just as uninterested or bored. Applause should be languid; cease clapping, if possible, rather before the artist has reached the green-room stairs. If anyone claps loudly, this is a sure sign that he is a personal friend of the concert-giver.

Now we come to the special conditions attending a FAVOURITE VIRTUOSO'S CONCERT (Paderewski, Sarasate, and very few besides). Here, not merely enthusiasm, but excitement, are demanded of you, and blind, indiscriminating worship. Look absorbed, rapt, rapturous; hang on every note during the performance. If you can manage it (but this applies chiefly to ladies) an *adoring* expression is quite the thing. Your applause will be positively frantic. Remember this: you can't overdo

it. Work yourself up to fever-heat, get as excited as you please, and you will run no risk of being conspicuous.

But the space would fail to go into particulars as to behaviour at all the concerts held even in London alone; as, for example, the FAMOUS CONDUCTOR CONCERTS (the Mottl, the Lamoureux, the Richter series, etc.), the CRYSTAL PALACE CONCERTS, the PROMENADE CONCERTS, and so forth. Therefore, one important general principle must suffice for the auditor's guidance at any of these, and that is—look around, and mark carefully the expression of your neighbours, their conduct, and the kind of applause they give vent to. Copy this, and you will never have the painful experience of making yourself ridiculous—I beg pardon, conspicuous.

MUSIC-TEACHING, PAST AND PRESENT.

BY DR. HUGO RIEMANN.

(Translated from the German.)

(Continued from p. 7.)

THE musicians of our day are, it is true, no longer divided so sharply into two classes, like those of the Middle Ages; for in this department the Guild and everything relating to it has ceased to be, and no longer, as formerly, do two separate branches of art exist, each of which had its special representatives. Nevertheless, there is still noticeable a twofold division, at least in the directories, musical societies, and musical papers, namely, that into so-called "*artists*" (*Tonkünstler*) and plain "*musicians*." With the former are reckoned composers, conductors, cantors, organists, concert and opera singers, as well as instrumentalists of all kinds, especially all "*academicians*,"—i.e. those trained at a music school (a Conservatorium or Academy), musicians supporting themselves by teaching and concert-playing—in especial, the legion of male and female teachers of the piano. In the second category are reckoned the members of large and small orchestras, and, perhaps, also of the opera chorus.

I must here point out at once, that *this division is of no value, and decidedly is glossing over the true state of the case.* For among the unassuming orchestral musicians are to be found many respectable artists, compared with whom a very large percentage of pianoforte teachers, who pay their regular annual subscriptions to a musical artists' society, are thoroughly bad musicians.

These two categories, the strict division of which into worthy and unworthy members we will not now touch upon, are surrounded, however, by the circle of *amateurs*, which exhibits a great part of the variously manifested elements in parallel formation—composers, singers, and players of all sorts of instruments. Unfortunately, the boundary between professional musicians and amateurs is at least as shifting and indefinite as that between artists and plain musicians; it is not even possible to make the distinction that those are to be called amateurs who do not make music-teaching and the exercise of the art a source of money-making. It is notorious that thousands give instruction "for pleasure" in return for a fee, if it be only in order to procure for themselves a nice bit of pocket-money. In addition to these, every year hundreds of widows of public officials and officers, allotted a slender pension, call to mind how in their younger days they enjoyed musical instruction, perhaps even attended a Conservatorium; and thereupon they unhesitatingly establish themselves somewhere or other as music teachers. Now, are these amateurs? It would be difficult enough for musical societies to refuse membership to them. The number of such amateurs as take real

pleasure in the elevation of the art by materially furthering the societies of serious artistic tendency, or in assembling qualified artists in their homes, is gradually becoming smaller. On the other hand, societies with amateurs at their head, i.e. with directors whose real vocation in life is quite a heterogeneous one, increase.

Of writers on music we will not speak here. So long as it is not exactly a question of practical teaching of the art, one must certainly gladly welcome the co-operation of people who are, indeed, not professional musicians, but still earnest patrons of art, or connoisseurs, in working up the various departments of musical knowledge (history of music, acoustics, and musical æsthetics). For these labours presuppose learning and method such as are only acquired in rare cases by musicians who are also at home in the study of history, physics and philosophy (being there also a kind of amateur). Even that the *post of musical critic* is often held by non-professionals can scarcely be deplored, for most musicians would be still worse critics, or, if they do write critiques, actually are. The newly developing class of *scholarly musicians*, who acquire thorough training in the above-named departments nearly allied to music, with the preconceived intention of representing the scientific side of the musical profession, should in the future furnish well-equipped critics in greater numbers.

Amateurs are indispensable for large choral societies, the real mainstay of which they even constitute, although some societies group themselves around a nucleus of trained musicians. At smaller places, where pecuniary difficulties preclude the establishment of a permanent orchestra, those amateurs who possess some skill in playing orchestral instruments are highly valuable, in order to render the performance of orchestral works (or works with orchestra) and chamber music at all possible.

In view of the difference in quality of those teaching music, as well as of performers, it appears somewhat difficult to arrive at a general opinion about the state of musical training nowadays. It is self-evident that the results of the training will vary as much as the training itself. It is scarcely necessary to say, however, that instruction from people who have themselves not studied properly and do not know much, is worth nothing, and means money thrown away and time wasted.

Unfortunately, it is not always the cheap teachers, male and female, who give the worst instruction; otherwise it would indeed be simple enough to say: "Do not avoid the higher prices; you will gain in the long run!" Many a well-trained teacher and able pedagogue is thrust aside by charlatans who understand better how to attract attention. Thus the fact is not to be denied, that a host of music teachers, who really only increase the number of bad amateurs and help to lower the taste, have their hands full.

Sensible parents, if after years no progress is discernible, probably have recourse to a Conservatorium whose results are praised by the daily press, and whose advertisements ever anew make evident to them the *many-sidedness and perfection of its curriculum*. They then probably look upon their children already as finished artists, and, indeed, soon have the pleasure of seeing them on the platform; they rejoice at the recognition bestowed upon their children in a critique the value of which they are unable to form an opinion of, and all that is finally attained is—that when the pupil leaves, he follows in the footsteps of his first teacher! Fled are the dreams of artistic renown, and the number of mediocre or bad teachers has been increased by one, who in virtue of his "Conservatorium training" is entitled to take high terms.

Well, but if the Conservatoriums offer no guarantee for

sound training, where is one to seek it, then? "From the very beginning up to the highest artistic maturity," "Instruction in all branches of musical theory and composition," "Introduction to conducting," "Complete training for the teaching profession," etc.; these are the allurements with which the Conservatoriums draw pupils. How can the teachers help it if the pupils do not succeed?

To begin with the *pianists*, teachers as well as pupils, I will only briefly emphasize that the one-sidedness and deplorableness of their training, which is undeniable in the case of at least 90 per cent., results perfectly logically and consistently from restriction to the study of the technical side of that instrument, which is, for more than one reason, so dangerous to musical talent. Even a superior teacher cannot entirely do away with the dangers which instruction in the pianoforte, as sole musical tuition, involves. The sounds of the piano, if the tuner has done his duty, being at all times ready, makes it so convenient to the student with a certain amount of clever drilling, to play after a short time music which sounds quite pretty, that pupil, parents, and—teacher, do not notice at all the enormous deficiency which this kind of artistic education always aggravates instead of removing. The principal reason for this deficiency is the absolute want of any cultivation of the sense of intonation, the nutritive root of all musical life. Singers, players on stringed and wind instruments, must first form the tone, and cannot without intense participation of the ear attain to any skill whatever. Slovenliness in intonation is sharply perceptible, even to the ear of the uninitiated, and betrays the worthlessness of a rendering, in which lack of talent and bad control are, for the most part, equally to blame. The bad teacher of singing, as well as the bad teacher of an orchestral instrument, is on this account always sooner unmasked than the bad teacher of the pianoforte. A further defect of the piano is the quickly diminishing strength of the tone. This deceives the pupil, as also the bad teacher, as to the biggest faults in the conduct of parts, as soon as polyphonic compositions are to be performed. How many teachers know how to arrive at a really accurate performance of Bach's Three-part Inventions by their pupils, i.e. so that the voices are really followed and kept separate by the pupil? And what is left undone in Bach is also overlooked in Beethoven and Schumann. The result is a wholly superficial comprehension, or more correctly, an entire non-comprehension of the musical structure, of the co-operating and interlacing of the voices, especially—whereof more presently—where instruction in theory has been defective. Consequently we find an ever-continued neglect of musical training, for which the sham dexterity acquired can offer no compensation. Those pupils are to be congratulated who are not taught the piano only, from the beginning, but are at once set on the organ bench, even if it be only at a small harmonium; they, in consequence, must at once grasp the difference between polyphonic composition and broken chords (which latter they alone learn at the piano). For the inexorably-fixed tone of the organ or harmonium continuing to sound so long as the finger holds the key, but, on the other hand, silent if the finger prematurely leaves the key, will enlighten the pupil as to the meaning of polyphony better in two hours than the laborious corrections of the teacher for years. With the modern cheap production of small harmoniums, every teacher should, especially in the first stages of instruction in pianoforte playing, take such an instrument to his aid, and from time to time set the pupil at it, in order to awaken and to confirm the perception and comprehension of polyphony. Why, as a matter of fact, do pupils who have learned the organ make such quick and sure progress?

Because to them the polyphonic parts are real voices, which they have been accustomed to follow. Can one be surprised that pupils who have no notion either of tonal formation, or of conduct of parts, incline towards shallowness? And yet, even where the two factors mentioned are wanting, the teacher can always preserve to some extent the sound musical perception existing, if he is conscientious in the choice of the music to be played; but how many teachers nowadays are so? Do not nine out of ten always swim with the stream, letting their pupils play what they or the dear parents wish—the newest operetta melodies or dances in wretched pianoforte arrangements; in short, anything but sonatas, or études, or anything of Bach? If they themselves have been educated in this taste, one can scarcely take it amiss. But not Conservatorium professors! Indeed, artistic propriety forbids them such concessions! Certainly, they quite properly give their pupils Czerny, Cramer, and Clementi to play, and only now and then "quite exceptionally" they permit, just for once, the Intermezzo out of the *Cavalleria*, a waltz by Moszkowski, and such-like. But why not? People positively will have it so, otherwise the pupils run to another teacher. Moreover, it is the bounden duty of the theory teacher to attend to the higher culture of the pupil; the pianoforte teacher has only to see to technique and style; comprehension will come with theoretical training.

Yes, *Theory!* If only it were not so difficult and dry! Now, pray, make inquiries of pianists, male and female, how it stands with their theoretical training! Have you attended theory lessons? "Certainly; for two years thorough-bass." According to Richter? "No, Jadasohn." How far have you got? "Up to the chord of the Seventh." Ah! After this brilliant information there is no more need to make further experiments, to try whether he (or she) is in a position to harmonize a simple Volkslied or a chorale in four parts. "We have not got so far!" Naturally, how should they? Theory is, indeed, not at all necessary for pianoforte-playing. The pieces must sound correct in themselves, if one strikes the right keys. Now, thank Heaven, we certainly have the necessary technique. Yes, but if one investigates a little more closely, it turns out that the piano-teacher still leaves to the theory teacher something more, things which really belong to his department. Thus, for instance, the systematic explanation of the ornaments—a topic about which, as is well known, a disastrous confusion prevails even in the heads of many pianoforte-teachers—besides the correct and sufficient explanation of the meaning of the Italian marks of expression, *tempo*, and of other directions for the performance. Often the theory teacher scarcely finds time and opportunity to go particularly into these things, unless a special lesson is added for "elementary music theory," which, however, quite naturally, only a small part of the students will attend. *What incredible ignorance often prevails among advanced pianoforte pupils, in this department, defies all description.* The average culture of our pianoforte students annually leaving the conservatoriums, with or without certificate of qualification for teaching, is indeed extraordinarily defective and one-sided, and only those who were trained at the same time for teaching theory are likely to be more reliable. If one reflects, however, that quite a host of small conductors are recruited from these ignorant heroes of the keyboard, because the conductor even of the smallest male choir must be a "pianist," and on occasions appear as a soloist in the concerts of the society, one understands the deep gulf between the combatist of one hundred years ago and the pianist of to-day.

The former was quite inconceivable without considerable skill in turning a figured bass at sight into a clavier accompaniment. Nowadays it means a good deal if such a small conductor prove himself innocent of octaves and fifths, in the laboriously prepared *written* evidences of his talent for composition.

(To be continued.)

LETTER FROM LEIPZIG.

ON the 12th of December last died suddenly from heart disease Herr Engelbert Röntgen, for many years leader of the town orchestra, who only three days previous had played the violin solo in the *Benedictus* of Beethoven's *Missa Solemnis* to the general satisfaction, and two hours before his death made one of the audience at a matinée. Röntgen would have celebrated his fifty years' jubilee as member of the Leipzig orchestra in less than three years' time, and had already been able to celebrate his twenty-five years' jubilee as Concertmeister. He was Dutch by birth, but had, on account of his long stay in Germany, become so completely German as to be no longer able to speak his native language perfectly. He was born in 1829 at Deventer, and at first studied painting as well as music, but when he entered the Leipzig Conservatorium in 1848, in order to cultivate violin playing under Ferdinand David's guidance, he gave up the sister art entirely. At the close of his studies he entered the orchestra as first violin, was in 1869 appointed second, and after David's death, first, Concertmeister, holding also an appointment as teacher at the conservatorium for several years. Although he possessed excellent technique, he gave up solo playing comparatively early, partly because it was not easily compatible with his arduous orchestral duties, and partly because he could not overcome an excessive nervousness, which almost amounted to illness. On the other hand, he took part for a long time as first violin in the Gewandhaus "Kammermusik-Abende" with great ability, and as such it will be difficult to replace him, although there are more brilliant virtuosi than he in abundance. But such thoroughly musical and enthusiastic natures as his, who never spared himself when it was a question of producing an orchestral work as brilliantly as possible, are rare. Peace be to his ashes! His memory will be long held in honour by all musicians.

In the Gewandhaus concert of December 16th, which immediately followed Röntgen's death, no allusion was made to the artist who had devoted his powers to the institution for over forty-seven years. Besides the overture to *Fieslanda*, not heard for some time but received with great applause, was given Schumann's D minor Symphony, and a Serenade for string orchestra by Josef Suk. This young composer, second violin in the Bohemian Quartet, has shown that he is not without talent by the string quartet played here by the "Bohemians" a year ago. The Serenade was less satisfactory, and in particular it made a depressing impression that the invention halted more and more with each movement, the applause also becoming less and less from movement to movement. The soloist of the evening was Herr von Zur Mühlen, who, always great as a virtuoso, but never the possessor of a really beautiful voice, has now very much gone off in voice, which is a great pity. It is all the more to his credit that he made a great effect with some songs, especially "Märzveilchen" and the Venetian Gondola song by Schumann. For the rest, the 16th December was, according to Thayer, Beethoven's birthday, and, strangely enough, of this, also, not the slightest notice was taken in this concert; perhaps because at the preceding one the great master's *Missa Solemnis* had been performed.

The eleventh concert took place on January 1st, with a short but important programme. Opening with the Fantasia and Fugue in G minor, by J. S. Bach, excellently played by Herr Homeyer, it closed with the Sinfonia Eroica. Joachim played Brahms' violin Concerto absolutely faultlessly, indeed unsurpassably, and roused enormous enthusiasm, so that he was obliged to give an encore (Bach's Chaconne). As a matter of course the Sinfonia Eroica, an old *cheval de bataille* of the orchestra, was again received with warmth.

Though the extra concerts paused for a while on account of the Christmas season, they began again with the commencement of January in shoals. Mme. Teresa Carreño, who played the Quartet Op. 5, of doubtful merit, by Sinding, and had non-success with the performance of her own very weak attempt at composition (String Quartet in B minor), on the other hand won a veritable triumph in her pianoforte recital, and was obliged to grant no fewer than five encores. Our native, highly-esteemed and much-admired tenor, Herr Emil Pinks, gave on the 10th ult. a very successful "Lieder-Abend," at which he sang no fewer than twenty-two Lieder, of which he was forced to repeat Reinecke's "Erfüllung." Among the other songs by Schubert, Franz, Brahms, etc., the newly-discovered "Erlkönig" by Beethoven awakened great interest.

LETTER FROM BERLIN.

THERE was the usual abatement in the concert-hurricane at Christmas, which is kept here in true holiday fashion.

Foremost among the vocal recitalists ranked Lilli Lehmann with a Schubert evening, and Eugen Gura, the great ballad singer. (By the way, Betz was the original "Hans Sachs," not E. Gura, as stated last month.) Amalie Joachim gave a chiefly historically interesting selection of songs set to Goethe's poems, including four versions of the *Erl King*, by Reichardt, Löwe, Schubert, and Beethoven's sketch, dating from 1805, 1808, or 1809, and recently completed by Reinhold Becker, which, though characteristic and remarkably modern in style, is vastly inferior to Loewe's and Schubert's (comp. 1815).

Among pianists special distinction was again gained by Edouard Risler, who was associated with Alfred Cortot of Paris, at his concert for two pianos, at which a set of variations by W. Berger, Op. 61, and the first "Valse Romantique," by Chabrier, proved specially attractive. M. Risler combines to a rare degree reverent objectivity and personal characterization. A successful *début* was made by a young pianist, Wilhelm Kurz, from Prague, who produced some interesting novelties by his countrymen, Nedbal, Novák, Josef Suk, and Variations by Blumenfeld. Little Paula Szalit, eleven years old, pupil of E. D'Albert, again astonished her hearers by her marvellously precocious musical gifts and acquisitions.

It is surprising that so exceptionally fine a violinist as M. Joseph Debroux of Paris has not yet become generally known. Singularly enough, he excelled more particularly rather in the robustness of Max Bruch's D minor Concerto than in the light grace of Saint-Saëns's work in B minor. Excellent technique, but feminine softness (an admirable quality in itself) marked the rendering of Beethoven's strongly masculine Concerto, played by Betty Schwabe at the Philharmonic Society. Martha Remmert and Anton Hekking gave Beethoven's five Violoncello Sonatas at their concert. The "Joachim Quartet" produced a fluently-written new quartet in D (Op. 61) by Klughardt, which seems likely to win many friends.

A treat of a rare order was a highly-finished performance of Bach's Christmas Oratorio by the Singakademie, under Dr. Martin Blumner's direction, the brightness and purity of intonation of the chorus, the remarkably subdued *timbre* of the orchestra, and the singing of the solo vocalists, Anna Münch, Luise Geller-Wolter, and Emil Pinks being alike above praise. Nor are first-rate trumpet virtuosi an extinct species here!

K. M. Rebeck produced a very effective new symphonic setting of Schiller's *Maria Stuart*, by Paul Ertel, at the "Philharmonie."

The "Stern" Choral Union celebrated its fiftieth anniversary. This splendid choir sang as if inspired by the occasion.

Another festival concert was given in honour of Max Bruch's sixtieth birthday, the programme consisting exclusively of works by the hero of the occasion.

A "Théâtre paré" performance of Weber's *Freischütz* (conducted by Dr. Muck) was ordered and attended by the Emperor on the occasion of the 600th representation (the most numerous of any opera here) of the work, which was produced for the first time on this same stage (Royal Opera) on 18th June, 1821. The opera was preceded by a one-act *pièce d'occasion*, entitled "Hosterwitz" (Weber's country house), by E. von

Wildenbruch, with the composer, his wife Caroline, and J. F. Kind among the *dramatis persone*. Caroline being led to apprehend the failure of the opera, sends the gardener's musical boy into the wood to ask the cuckoo to call out the number of performances to come. The lad returns breathless and excited after counting 600, and he would count no longer. The book of the words contained a facsimile reproduction of the first playbill of the *Freischütz*, the names of the chief singers who have appeared in it during the last seventy-five years, a picture of Weber's above-mentioned house, and other items of interest. Thuille's *Lobetanz*, Bungert's *Odysseus*, Kienzl's *Don Quixote*, Urspruch's *Das Unmöglichste von Allem*, and still better, Boieldieu's *Dame Blanche* and Gluck's *Iphigenia in Aulis* in Wagner's revision, are down for performance.

Heinrich Bötel is delighting the Thalia Theatre audiences with his *ut de poitrine* in his favourite parts of *Trovatore*, *Fra Diavolo*, and *Postillon de Longjumeau*. J. B. K.
January, 1898.

OUR MUSIC PAGES.

RICHARD HOFMANN'S "Cavatina" is the 7th Number of his Opus 103, which begins with an "Intermezzo" and ends with a "Perpetuum mobile." There appears to be some sort of unwritten law by which a Cavatina for the violin must begin on, or largely keep to, the G string. Is it, one wonders, a lingering relic of Raff's Cavatina, which violinists never can forget? Be that as it may, in *this* instance, beyond the inevitable commencement on the G string, there is no likeness between the two Cavatinas. Mr. Hofmann may honestly claim that his is quite his own. What with changes of rhythm and changes of key, no violinist can complain of monotony; while the pianist's part is of so much interest and importance as to almost constitute the piece a duet, as, for instance, where the violin plays semiquaver arpeggi and the piano has the melody; or the passage immediately following, where the piano part moves chiefly in contrary motion to the other.

Reviews of New Music and New Editions.

Manasse. Dramatic Poem, by JOSEPH VICTOR WIDMANN. Set to Music by FRIEDRICH HEGAR. Op. 16. Vocal Score. Leipzig: Gebrüder Hug & Co.

THE composer, music-director at Zürich, is principally known by his choruses for male voices, but his setting of Widmann's poem is his most ambitious effort. This dramatic cantata, or oratorio, as it is sometimes called, displays many excellent qualities: breadth, dramatic feeling, and great skill. The choral sections, in which polyphonic contrast well with homophonic effects, are vigorous and imposing. There is plenty of fugal writing in them, and in this they point to the past rather than to the present; but the composer keeps in view the dramatic aim; again, during the three scenes into which the work is divided, the music continues without break. In the first scene we learn through the mouth of Esra, the leader, of the sin of Manasse, son of the high priest, who has taken to wife an "alien heathen maid"; his followers, also, have done likewise. The Esra music, recitative in modern style, with *arioso* sections, is stately and at times vigorous. A brilliant Hallelujah chorus brings the first part to a close.

Scene 2 opens with a "chorus of returning gleaners," not, perhaps, very new in invention, yet well written and of pleasing effect. Then Nicaso, wife of Manasse, sings

in jubilant strains of her love; this is followed by a soft, flowing duet between the happy pair. But soon a herald appears and bids Manasse betake himself to Jerusalem to appear before Esra. The idea of parting causes sorrow, and Nicaso decides to go too, and she and her husband depart, together with their followers, to Jerusalem "for Love's all-holy cause contending." The music throughout this scene, though much of it is on familiar lines, is always appropriate.

In Scene 3 Manasse, in spite of the curse uttered against him by Esra, remains faithful to his wife, and he and his followers set out to Gerizim to praise the God of Love, whose laws "live not alone in Zion." The best should be kept for the last, and this Hegar has done. In this third part the music is more closely knit together, more intense and imposing. The quiet coda to the words "Over suns and stars exalted lives the Ruler of the World," first *p.*, then *pp.*, and finally a *largo ppp.*, is more reverent and stately than the loud strains to which in days gone by such a sentence would have been set. Throughout the cantata there are many signs of the influence of Wagner, yet nowhere is that influence extravagant. There may be one or two passages recalling the master's music, but it is the spirit rather than the letter to which we allude. The English text, by Mrs. J. Morgan, sadly needs revision.

Celebrated Concert Studies for the Pianoforte. Edited and fingered by E. PAUER. No. 51, *Les Arpèges*, by T. KULLAK. London: Augener & Co.

THE concert studies of Chopin, Henselt, Rubinstein, and Liszt are beyond the reach of many excellent pianists; the latter, even if their fingers are capable of mastering the formidable difficulties which present themselves in these works, may not have sufficient time at their disposal. But there are other studies showy and attractive, yet less exacting, and among such is Kullak's "Les Arpèges," an admirably written piece, grateful both to player and listener. Mr. Pauer has supplied useful fingering.

Malinconia: Mazurka pour Piano. Par ALBERT RENAUD. London: Augener & Co.

THIS is a composition of small compass yet of great merit. The title at once brings to mind Chopin, the writer *par excellence* of mazurkas. In this piece, however, the music is only distantly related to that of the Polish composer: it has character and colour quite of its own. Its simplicity is one of its greatest charms, while the melancholy which pervades the melody and the harmonies, bears no trace of affectation. The quiet imitations of the theme are of excellent effect.

Berceuse. For the Pianoforte. By RAYMOND BERENGER. London: Augener & Co.

THE music of this graceful little piece is soft and soothing; in other words, it answers well to its title. It presents no difficulties to the executant, but it calls for a quiet, refined rendering. The minor section, in which the rhythm becomes less dreamy, prevents the music from showing any sign of monotony; the section is short, but so also is the piece. For the due effect of the music, careful and continual use of the so-called loud pedal is essential: the *sempre ped.* marked at the commencement implies not only continual use, but continual changing.

The Drummer Boy. March for Pianoforte. By ANTON STRELEZKI. London: Augener & Co.

THIS is a smart little piece. The music is delightfully fresh, and the "Drummer Boy," save in the quiet, well-contrasting section in the sub-dominant key, is busy at work on his instrument. Yet so skilfully are the drum beats woven into the texture of the music, that there is

no feeling of realism for realism's sake. And, again, to look at the piece from another—from, indeed, a utilitarian—point of view, it offers excellent practice for young, fairly advanced players.

Progressive Studies. Op. 45. By STEPHEN HELLER. Critically revised, phrased, and fingered by HERMANN SCHOLTZ. (Edition No. 6189; price, net, 2s.) London: Augener & Co.

THESE Melodious Studies, as they are very properly called, have stood the test of time; they are as fresh and charming now as when they first appeared—and as useful. Horace speaks of Time, the devourer of all things, but as yet these studies have been spared. Though small in compass and simple in form, they must have cost the composer much thought and labour. Some may be more interesting than others, but there is not one which can be pronounced dull. The excellent fingering and phrase marks are by Herrmann Scholtz, editor of the well-known and valuable Peters edition of Chopin.

Berceuse for Organ. By RAYMOND BERENGER. London: Augener & Co.

THIS attractive piece in the form of a solo for pianoforte has been noticed above. It sounds well on that instrument, yet even more so on the organ.

Coronation March, from *The Prophet* of MEYERBEER. Arranged for the Organ by J. WODEHOUSE. London: Augener & Co.

THIS highly effective transcription of Meyerbeer's famous march is No. 8 of the series of organ pieces (with pedal obligato) entitled, "Selections and Movements from the Works of Celebrated Composers." New marches have come into favour since the time when this "Coronation" music first flourished, and yet the latter, by reason of its boldness and brilliancy, still holds its ground.

Barcarolle, from W. STERNDALÉ BENNETT'S Concerto No. 4. Op. 19. Arranged for the Organ by J. WODEHOUSE. London: Augener & Co.

A PIECE forming No. 7 of the series of organ pieces named above. Bennett's singularly graceful Barcarolle is known to all pianists and beloved by many. But it also sounds well on the organ, for thus transcribed some of the score colouring can be reproduced. Mr. Wodehouse shows himself here, as elsewhere, a faithful and able transcriber.

Sixteen Studies for Violin Solo. By H. E. KAYSER. Op. 30. Carefully revised, fingered, and with instructive annotations by ERNST HEIM. (Edition No. 8661; price, net, 1s. 6d.) London: Augener & Co.

THESE studies are intended to follow the thirty-six contained in Op. 20, which, as we recently observed, enjoy a wide circulation. The name of the composer is therefore in itself a sufficient recommendation to the present set. The aim is chiefly mechanical: they cannot, like the pianoforte studies of Heller mentioned above, serve, when mastered, as pieces; yet, for all that, the music is not dry. Great is the help afforded by the editor, Ernst Heim; a mere glance at the various studies will show that the "carefully" on the title-page is fully justified.

Gradus ad Parnassum. A Collection of Violin Studies in progressive order, selected, carefully revised and fingered, with annotations and remarks by ERNST HEIM. Book I. (Edition No. 5471; price 1s. 6d.) London: Augener & Co.

THIS book contains elementary studies in the most practicable major keys (first position). The whole series

will include no less than ten books, and the Studies will be arranged progressively. The editor, whose name is in itself a good guarantee, has good reason for believing that "an earnest and diligent study of these Studies will give the violinist a good foundation, correct and sure intonation, and flexible bowing." He knows well that sound technique is, after all, only an aim: the object of these studies, he tells us, is to enable the player "to reproduce the moods and feelings of the heart," and thus reach the very summit of Parnassus. Each book of this English edition will, as does the one under notice, include ten supplementary studies, intended to be used in conjunction with the corresponding studies preceding them.

Two Gipsy Movements for Violin with Pianoforte Accompaniment. No. 1, *A Gipsy Song*; No. 2, *A Gipsy Dance.* Op. 20. By S. COLERIDGE-TAYLOR. (Edition No. 7357; price, net, 2s.) London: Augener & Co.

THE features which determine gipsy music are: "its intervals, not in use in European harmony; its rhythms, essentially Bohemian; and its luxuriant *fioriture*, eminently Oriental." These words are quoted from Liszt. All these features are to be found in the two movements under notice, but the composer does something more than imitate gipsy characteristics; he engrafts them upon music which in itself has artistic value. The first movement, with its plaintive melody, is as charming as it is skilful; the second, with its marked rhythm and touches of humour, may perhaps prove the more popular. The pianoforte part throughout is of great importance; "for violin and pianoforte" would, perhaps, have better described the important part assigned to the humbler instrument. The *Gipsy Dance*, No. 2, has also been effectively transcribed by the composer for the violoncello (in Series 1 of "Select Works for the Violoncello with Pianoforte Accompaniment").

Miserere. By G. B. MARTINI. Arranged for Alto voice, with Violin and Organ (or Harmonium or Pianoforte) accompaniment, by ERNST HEIM. London: Augener & Co.

GIOVANNI BATTISTA MARTINI's name is mostly remembered in connection with Mozart, who, when a boy of twelve years, studied counterpoint with the learned musician. This dignified setting of "Miserere mei Domine" shows that much learning had not made Martini forget the claims of melody. The florid accompaniment contrasts well with the simple melody.

Sweet Echo. By HENRY LAWES. Arranged for three female voices by H. HEALE. (Edition No. 4261; price, net, 3d.) London: Augener & Co.

THIS pretty, gentle, somewhat archaic-flavoured music from Lawes' celebrated setting of Milton's "Comus," has been rescued from oblivion, and accommodated with a simple pianoforte accompaniment (for practice) by H. Heale, thus putting it within reach of school singing classes.

40 *Leçons de Chant composées pour voix de Contralto avec accompagnement de Piano.* By J. CONCONE. Newly edited, with marks of expression and phrasing by Mme. M. MARCHESI. (Edition No. 6790; price, net, 1s.) London: Augener & Co.

CONCONE, the greatest teacher of singing, has been dead nearly forty years, yet his *vocal lessons* enjoy undiminished fame. This is not surprising, since of their kind they are excellent; and, further, they are interesting; they might, indeed, be named *Songs without words*. There is still another name on the title-page of this

edition which adds to its value. Mme. M. Marchesi, herself a teacher of world-wide fame, and mother of the Mme. Blanche Marchesi who has so quickly achieved a brilliant success in this country, has supplied marks of expression and phrasing. But such a work really needs no bush.

Fisher's Song. By EDVARD GRIEG. Arranged for two female voices by H. HEALE. (Edition No. 4081; price, net, 3d.) London: Augener & Co.

LAST month we mentioned the three-part arrangement of this song, and now draw attention to one for two voices. It is to be hoped these part-song arrangements will tend to make Grieg's really charming children's-songs better known in England. In Norway, we understand, they are much sung in schools.

Three Dances (Entr'actes) from "The Little Minister." Arranged for pianoforte solo. By A. C. MACKENZIE. London: Novello, Ewer & Co.

IT seems an absurd thing to say, but it is nevertheless true, that most people are indebted to Messrs. Novello for their first opportunity of making acquaintance with this music, notwithstanding its daily performance at the Haymarket Theatre during Barrie's play, *The Little Minister*. The fact is, the audience talk and laugh so persistently between the acts that it is impossible to hear anything more of Sir Alexander Mackenzie's music than a phrase here and there, or a particularly *fortissimo* bar. So we feel correspondingly grateful for this pianoforte arrangement. These dances are certainly very charming. There is something so peculiarly fresh and breezy about all three (Lilt, Pastoral Dance, and Écossaise), and, without being ultra-imaginative or sentimental, one cannot help feeling them irresistibly suggestive of heather, bracken, and a wide, breezy horizon! There is no mistaking the nationality in all three pieces, but though the "Scotch snap" constantly recurs in the delightful Pastoral Dance, the Écossaise is undoubtedly the most distinctively Scotch of the set.

Album of Eighteen Songs, with original Guitar accompaniments. By C. M. VON WEBER. Edited by J. S. SHEDLOCK. London: Boosey & Co.

ALTHOUGH nothing on the outside cover leads one to expect it, there is a pianoforte accompaniment to each song, provided in a few cases by Weber himself, but in the majority presumably by the editor, and invariably printed as an alternative *below* the guitar part. Mr. Shedlock merits warm thanks for making these songs accessible to all, for the guitar being but little played nowadays, they are practically unknown. Teachers would find them admirable for beginners, as all are very simple and diatonic, and the *tessitura* mostly moderate. No. 2, "Lullaby," for instance, would make a nice first song for some youthful student. Among the best may be named "Time," "Let me Slumber," "The Artist's Farewell," "Serenade," and "Romance." "Over the Mountains" and "Beggars' Dance" strike one as particularly characteristic of the author of *Preciosa*, but exception must be taken to the persistent occurrence in the English version of the latter of such words as "she," "and," "my," "in," on the down beat, nouns and verbs being thus frequently forced on to the unaccented portion of the bar. A few numbers, such as "Damon and Chloe," "Magic of Love," "To the Moon," are commonplace, but the collection upon the whole is worthy of the illustrious composer.

Das Harmonium, sein Bau und seine Behandlung. Von W. RIEHM. Berlin: Carl Simon.

IN the preface to this third edition of the work, Pastor Riehm speaks of the daily increase in popularity of the

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VORTRAGSSTÜCKE

for Violin with Pianoforte accompaniment

by

Richard Hofmann.

Op. 103.

Nº 7. CAVATINA.

Andante tranquillo.

VIOLINO.

PIANO.

mf

mf

dimin.

And. * *And.* * *And.* * *And.* *

V

riten.

a tempo

p espress.

riten.

a tempo

p

Sul G

And. *

And.

Music Printing Office, 40, Lexington Street, London, W.

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Sol A

The musical score is written for a solo A section. It consists of four systems of music, each with a treble staff and a bass staff. The key signature is D major (two sharps) and the time signature is 2/4. The first system begins with a treble staff marked 'Sol A' and a piano accompaniment marked 'mf'. The second system continues the melody and accompaniment. The third system features a treble staff with a forte 'f' dynamic and a piano accompaniment marked 'f'. The fourth system concludes the section with a treble staff marked 'mf' and a piano accompaniment marked 'mf'. The score includes various musical notations such as slurs, ties, and fingerings.



First system of musical notation. The treble clef staff begins with a key signature of two sharps (F# and C#) and a 2/4 time signature. It contains a melodic line with various ornaments and a 'V' marking. The piano accompaniment is in the bass clef, featuring chords and single notes. Below the piano staff, there are six pairs of markings: 'ad.' followed by an asterisk (*).



Second system of musical notation. The treble clef staff is marked 'Sul A' and contains a melodic line with fingerings (3, 4, 3, 2, 1, 1, 4, 3, 2, 3, 3) and a 'V' marking. The piano accompaniment continues in the bass clef. Below the piano staff, there are six pairs of markings: 'ad.' followed by an asterisk (*).



Third system of musical notation. The treble clef staff contains a melodic line with fingerings (3, 2, 4, 1, 2, 4) and a 'V' marking. The piano accompaniment continues in the bass clef. Below the piano staff, there are six pairs of markings: 'ad.' followed by an asterisk (*).



Fourth system of musical notation. The treble clef staff contains a melodic line with fingerings (1, 3, 2, 3, 1, 2, 4, 3, 2, 1, 3, 2, 1) and a 'V' marking. The piano accompaniment continues in the bass clef. Below the piano staff, there are two pairs of markings: 'ad.' followed by an asterisk (*).

Musical score for "The Swan" (Op. 20, No. 6) by Camille Saint-Saëns. The score is in G major and 3/4 time. It features a piano introduction, a main melody for the voice, and piano accompaniment. The score includes various musical notations such as dynamics (*p*, *mf*, *f*, *pp*), articulation (accents, slurs), and performance instructions (*riten.*, *a tempo*, *cresc.*). The score is divided into three systems, each with a vocal line and a piano accompaniment. The first system includes a piano introduction and the first part of the melody. The second system continues the melody and includes a piano accompaniment. The third system concludes the piece with a final piano accompaniment.

harmonium. Not more than twenty years ago it was chiefly to be found in schools and small churches, but now it is to be found in very many musical homes. The instrument has certainly been greatly improved. The *orgue expressif* of Grenier of the year 1810 would not bear comparison, either as regards quality or variety of tone, with the harmonium of the present day. The author describes, in clear language, the character of the instrument and its various parts. Chapter III. is practical: the author shows how certain defects in the mechanism arise, and how they may be remedied. A supplementary section notices the harmonium and other instruments of the Schiemayer firm, gives catalogues of music for harmonium, etc. etc. Pastor Riehm has written a little book containing much useful information.

Concerts.

POPULAR CONCERTS.

THE Popular Concerts began again at St. James's Hall on January 3rd. Mendelssohn's E flat Quartet—the one with the charming "Canzonetta"—was played, Lady Hallé and Messrs. Haydn Inwards, Gibson, and Paul Ludwig being the performers. An excellent ensemble was secured by these artists. Lady Hallé's solo was Tartini's "Trillo del Diavolo," which was interpreted in a very effective manner. Miss Fanny Davies was enthusiastically greeted in Beethoven's "Les Adieux, l'Absence, et le Retour." Being encored, Miss Davies gave a piece of Schubert's in her customary artistic style, and joined Mr. Paul Ludwig in two movements of Rubinstein's Sonata in D for violoncello and pianoforte, the execution of both performers being admirable. Miss Isabel McDougall deserved cordial commendation for her excellent singing. She gave the six songs of Cornelius, entitled "Weinachtslieder," in one group, instead of dividing them. It made her task a little more difficult, but the effect was all the better. Cornelius ought to be more frequently heard in this country. He was a musician of great ability, as he proved in his charming operatic works. At the Saturday Popular Concert, January 8th, Beethoven's Septet was performed. It is becoming quite familiar from frequent repetition, but was evidently most welcome. Lady Hallé and Messrs. Gibson, Clinton, Paersch, Wotton, Reynolds, and Paul Ludwig were the executants. Haydn's genial Quartet in G, Op. 64, a violoncello solo by Mr. Paul Ludwig, and the Scherzo of Brahms in E flat minor for pianoforte, delightfully played by Miss Fanny Davies, were included in the instrumental items. Mr. Thomas Meux sang some French songs with great refinement and purity of tone. His baritone voice is of beautiful quality, and he possesses true artistic feeling. On Saturday, 15th, an interesting item was Schubert's Quartet in A minor, which Lady Hallé led in a most artistic manner. Her solo was the romance from Joachim's "Hungarian" Concerto, which being encored Lady Hallé played Spohr's Barcarolle. Miss Fanny Davies was heard in five numbers of Schumann's "Kreisleriana"; she also took part in the E flat quartet of Saint-Saëns, Op. 41. Mr. Francis Harford, a baritone with an excellent voice and cultivated style, gave songs of Schubert and other composers, with much taste. The appearance of Herr Becker was a special attraction on the 17th. At the concert of Saturday, January 22nd, Schubert's string quintet in C minor was performed, with Lady Hallé as first violin and Herr Hugo Becker as violoncellist, the other parts being taken by Messrs. Inwards, Gibson, and Walenn. Mr. Frederick Dawson played in Schumann's D minor trio, with Lady Hallé and Herr Becker, and as a solo he gave Chopin's Impromptu in F sharp minor, and being encored, played a Study by the same composer. Mr. James Leyland was the vocalist.

QUEEN'S HALL SYMPHONY CONCERTS.

THESE concerts were resumed on the 15th January, and attracted a large audience. Mr. J. Wood and his fine orchestra once more deserved and received hearty tokens of approval in

Tschaikowsky's "Pathetic Symphony," in Cowen's remarkably pleasing "Old English Dances," in Wagner's *Parsifal* prelude, and in a new suite by Halvorsen. A new vocalist, Miss Emma D'Egremont, who comes from America but has studied in Paris, made her *début* in London. Her voice is of agreeable quality, and she proved herself a vocalist of more than ordinary intelligence. Miss D'Egremont was, perhaps, somewhat too ambitious in selecting the grand air of Fides from Meyerbeer's *Le Prophète*. For this exacting music her voice had not sufficient volume, but she sang Schubert's "Die junge Nonne" with much expression and purity of tone. The feature of the concert on the 22nd was a fine performance of Mr. Cowen's "Scandinavian" symphony.

LONDON BALLAD CONCERTS.

THE first ballad concert of the new year at Queen's Hall attracted a very large audience, and it is but fair to mention the growing tendency to offer the patrons of these concerts music of a more artistic kind. "The Young Royalist," a spirited song composed by Stephen Adams, was rendered by Mr. Andrew Black in admirable style. He was called upon to repeat the latter portion. Miss Ada Crossley was heard in a new song by Felix Corbett, and among the successful vocalists were Miss Susan Strong, Miss Clara Butt, Mr. Edward Lloyd, etc. The Westminster Singers gave glees and part-songs, and Mr. William Henley was encored in a violin solo. Recitations musically accompanied were given by Mr. Clifford Harrison.

NEW YEAR'S ORATORIOS.

IN the afternoon of New Year's Day Mendelssohn's *Elijah* was performed at Queen's Hall, and in the evening *The Messiah* was given at the Albert Hall. At the first performance Mr. Henry J. Wood conducted with excellent effect, Mme. Medora Henson, Miss Ada Crossley, and Messrs. Lloyd-Chandos and Santley being the principal vocalists. Although the voice of our popular baritone has suffered a little from time and hard work, he sang the music of the prophet in admirable style and was greeted with the utmost enthusiasm. Mr. Lloyd-Chandos, if he will refrain from forcing his voice, promises to become one of our best oratorio tenors, and Miss Ada Crossley is also steadily improving. The rendering of *The Messiah* was after the familiar pattern, but the body of tone produced by the Royal Choral Society was not quite so powerful as we have heard. Mme. Albani dragged the *tempo* in her accustomed manner, but her rich full tone was admired as much as ever.

LES CONTES MYSTIQUES.

UNDER the above title Mme. Blanche Marchesi has twice given a series of sacred songs with scenic illustrations at St. George's Hall. The songs were by a dozen French composers, and were good of their kind; but the attempt to give a sentimental character to music descriptive of the child-life of Christ was but partially successful. Our lovers of sacred music have been so accustomed to the more solid fare provided by the giant Handel, that the vocal pieces of Saint-Saëns and others sounded weak and thin, even with the refined and expressive art of Mme. Marchesi. It was significant also that the second performance was not so well attended as the first. The glorious strains of *The Messiah* have obtained such a hold in this country that the effeminate ideas of Parisian composers stand no chance of acceptance in London.

MR. DE GREEF'S RECITAL.

THE popular Belgian pianist gave his first recital this season at St. James's Hall on January 18th. His programme included Beethoven's Variations in C minor, a pastorale of Scarlatti, the sonata in F minor, Op. 57, of Beethoven, and short pieces by Chopin and Liszt. A selection from Grieg's works was also most welcome. It was a departure from the beaten track, and was greatly appreciated, especially as the Belgian pianist was evidently in complete sympathy with the music. Mr. De Greef has on two occasions visited Norway, where he played compositions by Grieg with extraordinary success. His unaffected style and admirable technique gained the fullest appreciation at St. James's Hall recital.

MISCELLANEOUS MUSICAL ITEMS.

JANUARY has been a dull month in musical matters, but we shall shortly have a complete revival.—A series of operatic representations in English at Drury Lane Theatre is promised at Easter.—With regard to the Covent Garden season, Mr. Grau announces that it will commence on May 9th.—Dr. Joachim reappears at the Popular Concerts on February 21st.—The Lamoureux Concerts are to be resumed on February 2nd, and in addition to important Wagner selections, several novelties by French composers will be included in the programme, some of these being likely to prove very interesting.—The Crystal Palace Concerts will be resumed on March 12th.—In March we shall have the Joachim and Bohemian Quartet Concerts, and on the 10th of that month, at the first Philharmonic Concert, Herr Moritz Rosenthal returns to London, and will afterwards give a series of recitals. Wagner's *Holy Supper of the Apostles* will be performed by the Queen's Hall Choir on March 19th. This work was given at Exeter Hall twenty years ago, but, of course, without success, for at that period Wagner's music was not appreciated in this country, and the idea of setting such a subject to music was vehemently condemned. But the admirers of the composer will be delighted to hear it now at Queen's Hall.—The "Moody-Manners" Opera Company will shortly commence operations in the provinces. It would be better, perhaps, if the new Company attempted only the lyric drama. The announcement of theatrical and music-hall performances in addition will, we fear, hamper the venture.—A new English version of Beethoven's *Ruins of Athens*, by Mr. Paul England, is promised at the Novello Concert at the Albert Hall.—Dr. Hubert Parry's Latin *Magnificat* and Signor Leonori's oratorio, *The Gate of Life*, are to be heard this spring; Dr. Parry's work will be remembered at the last Hereford Festival.—The charming operatic vocalist, Mlle. Zélie de Lussan, has met with great success at the Lisbon Opera-house; she was honoured with a special invitation from the King and Queen of Portugal.—Mme. Albani has sailed for Australia, but returns to England to fulfil engagements in June.—The Richter Concerts for the ensuing summer are already announced. The dates will be May 23rd, and June 6th, 13th, and 20th.—Handel's oratorio, *Ataliah*, originally produced in 1733, is to be revived at Queen's Hall, by the Handel Society, on Saturday, February 5th. *Ataliah* stands third on the list of Handel's oratorios, and was produced in the same year as *Deborah*. It was performed at the Oxford Commemoration of 1733, but has not been heard in London during the present century. Mme. Marie Duma, Miss Margaret Barter, Miss Muriel Foster, Mr. William Green, and Mr. Arthur Wills are to be the soloists, and Sir Walter Parratt has promised to assist in accompanying the airs and recitatives. It will, therefore, be quite an old-fashioned oratorio performance.—The remaining concerts of the Gompertz String Quartet are unfortunately cancelled, owing to the indisposition of Mr. Gompertz, who is advised to take three months' rest on the Continent.—At the meeting of the Musical Association on Monday, January 10th, an article by Mr. D. Maclean on "Modern Sensationalism" was received with much disapproval, owing to its violent attacks on famous composers. Berlioz was bitterly condemned; Meyerbeer was denounced; and Tchaikowsky, now becoming so popular, is, in the opinion of this writer, far inferior to Rubinstein.—A trilogy after the pattern of Wagner, and based on the legends of *King Arthur*, is likely to be brought forward ere long. Señor Albeniz is the composer, and Mr. Money Coultts the librettist. The latter gentleman has made an effective music-drama upon the subject, and if the composer has done his part with equal skill, we may look for an interesting example of opera in English, the theme being truly national also.—For the Covent Garden season this year the Wagnerian soprano, Mme. Gadski, is announced, and Mlle. Ackté, from Paris.—A curious announcement is that of Mme. Calvé as Ophelia in Ambroise Thomas's *Hamlet*; she will sing the music beautifully, but can hardly realize the Shakesperian ideal of the character.—*Samson et Dalila*, by M. Saint-Saëns, will probably be performed in operatic form at Covent Garden, where there is also a rumour that the same composer's *Henry the Eighth* will be given. Spinelli's *A Basso Forte* is also promised, but it

could well be spared, for it belongs to the sensational school of modern Italian opera.—Professor Stanford has presented to the Royal Academy of Music the score of his *Requiem*, in recognition of the admirable performance by the students last December.—Dr. Hopkins, now in his 80th year, has retired on a pension after 54 years' service as organist at the Temple.—The Annual Conference of the Incorporated Society of Musicians, held the first week in January, went off very successfully, concluding with the Annual Banquet, at which about 500 were present. The opening meeting, under the presidency of the Lord Mayor, was at the Mansion House, and Sir John Stainer made an admirable and practical address on the present status of music and music-teaching in this country. Interesting discussion followed the various papers read each day, in which Professor Prout, Dr. Vincent, Dr. Campbell and others took part, the chair being taken respectively by Sir John Stainer, Mr. W. H. Cummings, Dr. C. S. Heap, Dr. H. Hiles and Mr. Arthur Page; and at the final meeting Plymouth was fixed on as the locality for next year's Conference. A visit was paid on January 5th to Messrs. Broadwood's factory and their Great Pulteney Street premises, Mr. Walter Macfarren giving an interesting résumé of the historical associations of the latter; two musical evenings provided by some of the members, and an organ recital by Dr. A. M. Richardson at St. Saviour's, Southwark, also contributing to vary the programme. The Society has decided to offer two prizes for original chamber compositions by native musicians, to be of the amount of £25 each; one for the best sonata for pianoforte and violin or 'cello, the other for the best string quartet. The prizes are to be awarded by three well-known musicians, selected by the Council of the Society.—On the 27th ult. the students of the Royal College of Music performed Mozart's *Don Giovanni* at the Lyceum Theatre, Dr. Villiers Stanford conducting.

Musical Notes.

Leipzig.—The Pension Fund of the "Conservatorium" has been presented with 10,000 marks (£500) by Fräulein Emma Grammann, sister of the late composer, Carl Grammann, who had studied at that institution.

Berlin.—At the Royal Opera, fifty-three different works were given in 1897, Wagner being represented by ten on fifty-one evenings (the largest numbers respectively). Lortzing follows with forty-eight performances, Meyerbeer with thirty-one, Mozart with nineteen, Bizet, Leoncavallo, and Thomas with fifteen each, Kienzl with ten, Weber nine, Goldmark and Verdi with eight each. Lortzing's *Undine* reached forty-seven, the largest number of representations.

Director Hofpauer announces the transformation of the Goethe Theatre into an opera-house.

The Stern Choral Union, which celebrated its fiftieth anniversary, was founded in 1847, the year of Mendelssohn's death, by Julius Stern, and reached its highest standard under Julius Stockhausen, successor to the founder (1874-1878), being followed by Max Bruch, Ernst Rudorff, and Fr. Gernsheim, the conductor since 1890. A powerful rival is now the Philharmonic Chorus, founded about ten years ago; present conductor, Siegfried Ochs.

A musical sketch-book by Mozart has been brought to light, dating, according to the inscription by Mozart *père*, from London, 1764. It is a small octavo volume, containing forty-two leaves, filled with musical sketches by the composer, then eight years old. Numerous excerpts and facsimile copies are in course of publication by the Mozart Society.

According to the well-known *littérateur* and critic, W. Tappert, Beethoven's much-talked-of "Erliking" sketch was in the possession of the Viennese composer, Josef Dessauer (d. 1876), who gave it in 1871 to the "Gesellschaft der Musikfreunde." It is nearly complete

in the voice part, and the accompaniment, which is indicated in two places, has been cleverly elaborated by Reinhold Becker. A facsimile copy of the sketch is published by Schubert & Co., with the song. Tappert has collected forty published and twelve unpublished "Erl King" versions (exclusive of the above); nineteen were sung at the "Hamburger Tonkünstler Verein" on 2nd April, 1887. The oldest is by Corona Schröter (1782), the last by Alfred R. Gaul, for double chorus and piano-forte accompaniment.

The Court Kapellmeister, Felix Weingartner, is recovering from mental over-exertion, under the influence of the Sicilian sky.

"Brahms-Texte," a volume of about 500 pages, containing the (generally very choice) poems set to music by Brahms, has been published by Simrock. The composer had the gratification of seeing the manuscript before his sad end. (See also our special Leipzig and Berlin letters.)

Dresden.—Gemma Bellincioni had a triumphant success.

Two novelties produced by J. L. Nicodé, a Suite by Iwan Knorr, and a "Carnival in Paris" by Svendsen are more remarkable for skilful workmanship than spontaneous invention. A symphonic "Othello," clearly written, and fanciful if not very original, by the Czech, Zdenko Fibich, and a Suite for strings by A. Schmitt, the "Mentor" of the "Mozart-Verein," met with a very friendly reception, but F. Draeseke's "Penthesilia" overture was voted scholarly but tedious. The Rappoldi Quartet introduced a valuable new pianoforte quartet in E flat by Alb. Becker. The Robert Schumann Sing-Akademie celebrated its fifty years Jubilee. It was founded by the great composer in contradistinction to other vocal societies devoted exclusively to sacred (chiefly Italian) works, for the furtherance of all good music, to which the society has faithfully adhered during the last twenty-three years under its director, Fried. Baumfelder.

Chemnitz.—Bach's *High Mass* has been very creditably performed for the first time. All honour to Chemnitz!

Cologne.—F. Gernsheim produced his fourth Symphony with signal success. A fluently-written chorus with orchestra, "Der Abend," by Arnold Krug, and Charles Lefebvre's oratorio *Judith*, were also well received, but F. E. Koch's "Der gefesselte Strom," for soprano solo and chorus, and a "Divertimento" for violin (Halir) and orchestra by C. M. Löffler, met with slight favour. Gounod's *Philemon et Baucis* was given here, and as regards the parts added more recently, for the first time in Germany. The one-act opera, *Der Strike der Schmiede*, by Josef Beer, which combines an interesting libretto with effective music, produced here for the first time, has been accepted for numerous German stages.

Munich.—The *impresario* and actor, von Possart, and Richard Strauss, have been touring with Tennyson's *Enoch Arden*, for Recitation with pianoforte accompaniment supplied by Herr Strauss. In response to an address bearing over one thousand signatures, including the *élite* of Munich society, the favourite *prima donna*, Milka Ternina, was unable to give a definitely affirmative reply to this flattering request to stay.

Hamburg.—Contrary to last month's news, it seems that Herren Bachur and Bittong are to succeed the late Pollini as operatic and dramatic managers. According to report, an excellent choice. An influential committee, for the erection of a Brahms monument, has been formed in this (his native) city.

Mannheim.—The Cæcilien-Verein celebrated its thirtieth year of existence with a performance of Max Bruch's *Odysseus*.

Barmen.—The new "Volkschor," numbering already 320 voices, started appropriately and successfully with Haydn's *Creation*.

Coburg.—The Court-Kapellmeister Langert has unexpectedly been replaced by Karl Pohlrig.

Darmstadt.—Urspruch's clever but eclectic new comic opera, *Das Unmöglichste von Allem*, was produced with success.

Breslau.—An excellent performance of Handel's *Samson* was given with the obsolete scoring effectively brought "up to date" by the conductor Dr. Schäffer and Carl Müller.

Bremen.—Handel's *Judas Maccabæus* was performed under G. Schumann's bâton.

Dessau.—The eminent pianist Franz Rummel, who is settled here, celebrated the twenty-fifth anniversary of his musical activity.

Cassel.—A new symphony, "Joss Fritz," by Karl Gleitz, met with considerable success under the direction of Dr. Beier.

Weimar.—It is passing strange that on our once illustrious stage only the *Rheingold* and *Walküre*, from Wagner's tetralogy had been given, until the recent enthusiastically-received performance of *Siegfried*, under the bâton of Stavenhagen, who has been replaced by Kryzanowsky, this being the third change at the conductor's desk within a twelvemonth.

Kiel.—A one-act fairy-opera, *Frau Holle*, by Georg Kunoth, of Bremen, was given for the first time.

Karlsruhe.—Count Geza Zichy's "romantic" opera *Alár*, written in the style of Meyerbeer, Nessler, and Company, had the honour of a first production, under Mottl's direction.

Bunzlau (Silesia).—December 23rd was the 300th anniversary of the birth of Martin Opitz von Boberfeld, "the father of German Poesy," and author of the first German opera, *Dafne*, set to music by Heinr. Schütz.

Vienna.—The new director of the Imperial Opera, Gustav Mahler, is gradually winning all suffrages. Model revivals, numerous vocal *débuts*, and good receipts, unknown for years, are the happy results of the present management. A *débutante*, Frl. Mildenburg is considered the legitimate successor to Frau Materna. Higher praise is impossible. Mme. Saville, pupil of Frau Marchesi at Paris, has also entered upon a two-years' engagement at the Imperial Opera, after her sensational success "An der Wien." A strange scene happened during a *Tannhäuser* performance. Reichmann's song as Wolfram, in the vocal tournament, being followed by hisses proceeding from a rival clique, mixed with the applause, the favourite baritone dashed his harp down, which hit Dippel, the tenor, on the foot, and Reichmann stood with his back to the audience during the rest of the scene. Only the presence of mind of Dr. Hans Richter averted a collapse. Reichmann later on apologised to the audience. According to another account, he placed his harp against the trunk of a tree after the song to the evening star, and left the stage. So much for historic truth! Mahler has also ordered the complete reorganization of the Ballet school.

The Carl Theatre has celebrated the fiftieth year of its existence, only two members of the first season (1847), Frl. Herzog, who took part in the recent jubilee performance, and Frau Schuzelka-Wohlbrück, being still alive.

At the competition promoted by the "Society of Musicians" for 1897, the first prize, of 1,000 fl., fell to Alex. Zemplinski, for a symphony in B flat: second prize, of 500 fl., to Rob. Gound for one in G minor. The last-named only needs an additional letter "o," to make him a famous composer!

The famous "Männergesangverein" consists, according to the last annual report, of 274 executants, besides 431 subscribers.

A strong committee, including the names of Baron Bezecky, Impresario, Dr. Hans Richter, and Kapellmeister G. Mahler, has been formed for the erection of a monument to Brahms in this city. Anton Bruckner will receive a like honour at his birthplace, Steyr.

The heirs of the publisher August Artaria have, prior to the recent sale of their great collection of musical MSS. to Dr. Erich Prieger, of Bonn, for about 100,000 florins (£9,000), presented the Imperial Library with the MS. of Beethoven's overture, "Zur Weihe des Hauses," containing the master's signature and inscription: "Overture written for the opening of the Josefstadt Theatre end of September, 1822, and performed on October 3rd, 1822." It was conducted by Beethoven in person.

The "Neue Sinfonie Orchester" at popular prices, conducted by Zimmer, has, contrary to expectation, been dissolved for want of adequate support.

The composer Hugo Wolf, who is confined in a lunatic asylum, is approaching complete recovery.

Good news to violinists: A new concerto by Hans Kössler was produced by Jeno Hubay with exceptional success under Dr. Hans Richter's baton.

The "Schubertbund" brought out a fine 8-part chorus "Nordmännerlied," by Hugo Brückler, and a capital "Nachtlied," by R. Wickenhauser.

The "Fitzner" Quartet played a new clarinet trio, by Zemlinsky—an unripe work—with small success.

Hans Sommer gave a concert devoted to the rendering of about twenty songs of his own composition.

Baden (near Vienna).—A small monument will be erected in the Helenenthal, on the spot where Beethoven loved to rest in 1824-5, probably the loveliest site of all Beethoven monuments.

Prague.—Heinrich Hofmann's cantata *Prometheus* met with great success, more especially as regards the vocal treatment and orchestration.

Zdenko Fibich's opera *Sarka* was given for the first time; and Smetana's powerful festival opera *Libussa*, culminating in the glorification of Bohemia, was revived in honour of Kapellmeister Czech, who has held his post for thirty-five years.

Paris.—Wagner's *Meistersinger* realized at the Grand Opera as much as 190,000 frs. on nine evenings, collectively. Frau Cosima Wagner, jointly with the banker Gross, refused the contemplated performance of the *Rheingold*, because it would not fill an evening, and the *tantième* would have to be shared with the author of the Ballet!

Two one-act trifles were produced at the Opéra Comique: a setting of the ancient Pastoral *Daphnis et Chloé*, in the manner of Gounod, by Henri Büsser (a young "prix de Rome"), and *L'Amour à la Bastille*, bordering rather closely on operetta, by Henri Hirschmann, composer of a musical poem "Ahasverus" ("prix Rossini"), an orchestral suite, etc. The late director Léon Carvalho has been succeeded by Albert Carré, who has got together a joint-stock capital of 1,200,000 frs. for the *impresa*.

The much-debated "French Bayreuth" at Versailles bids fair to become a *fait accompli* under the direction of Ch. Lamoureux, on a plan proposed by the painter Georges Bertrand, provided that the sinews of war will be forthcoming. The *répertoire* would, of course, be more comprehensive than that of Bayreuth.

Rare good sense is shown by the Paris *Ménestrel*, which published in juxtaposition a rabid anti-Wagnerian

vilification of the *Meistersinger* by Arthur Pougin, with a highly interesting philo-Wagnerian series of "Études" on the great work, by Julien Tiersot.

The Conservatoire has purchased the original score of the comic opera, *The Enchanted Tree*, by Gluck, composed 1762, for the Court of Maria Theresa, performed at Vienna, and later at Versailles.

The Lamoureux - Chevillard Concerts pay marked attention to Slav music. Rimsky-Korsakow's symphony "Antar," and Balakireff's orchestral poem "Thamar" were given with much success. In Dvorák's violoncello concerto the eminent artist, Hugo Becker, carried off the palm over the composer. Bachelet's Prelude to *Fiona* was worth hearing. Some fragments from the oratorio *Rebecca* by the somewhat over-rated Belgian César Franck, produced little impression. The *Revue de l'Art* published an interesting study by Saint-Saëns on the contemporary musical movement.

Brussels.—Humperdinck's *Hänsel und Gretel* may be said to have been heard for the first time in French at the Monnaie, after the previous very defective performances at Antwerp and Ghent, and it gained a striking success.

Liège.—The *première* of *Tannhäuser* was received with rapturous applause.

Geneva.—A lively and concise libretto and E. Jaques-Dalcroze's piquant music secured a decided success for his opera, *Sancho Panza*.

Copenhagen.—August Enna's musical fairy-tale, "The Girl with the Lucifer Matches," was fairly successful, notwithstanding an indifferent performance.

Milan.—Seventy-four new operas, operettas, and other lyric plays were brought out in 1897. Operas, strictly speaking, numbered twenty-nine. The principal *Stagione del Carnevale*, began on December 26th. La Scala remains closed, owing to the withdrawal of the civic subvention of 182,000 lire. According to the announcements of the forty principal theatres, Verdi remains prime favourite. Among the young composers, Puccini stands at the head with eight performances. Mascagni has sunk to one representation of the *Cavalleria*. Wagner ranks first among foreign composers. The late A. Daudet's "L'Arlésienne" (chiefly known through Bizet's charming melodramatic music) has been set as a four-act opera by Francesco Cileo, and was given with success. At the Teatro Lirico, on January 8th, the first performance in Italian of Bruneau's *L'Attaque du Moulin* was received with strong disapproval and cannot therefore be repeated.

Turin.—Mancinelli's *Hero and Leander* and Antonio Restano's *Margherita d'Orleans* were well received, although the score of the last-named work is technically weak, more particularly in the orchestration.

Venice.—Smareglia's three-act legend, *La Falena*, obtained, in spite of a weak libretto, a complete success.

Rome.—A symphony, "Il Cieco," by Bossi, of Venice, has been successfully produced.

Palermo.—The art-circle offers a prize of 2,000 francs for a one-act musical comedy, with or without chorus, for Italian composers not over thirty-five years old.

Liverpool.—With reference to our last month's paragraph, we are glad to learn there is now every prospect of Mrs. Best being granted a Civil List pension.

DEATHS.—Adolf Neuendorff, impresario and conductor, born at Hamburg in 1843, died at New York as Director of the German Opera since 1864. He produced *Lohengrin* and brought forward Wachtel, Parepa Rosa, etc. He also wrote several operas: *Der Rattenfänger*, *Don Quixote*, etc.—Engelbert Röntgen, leader at the Leipzig Opera and Gewandhaus Concerts, died

December 12th (see our "Letter from Leipzig").—Léon Carvalho, really Carville, born 1825, manager of the Opéra Comique, Paris, since 1876 husband of the late famous *prima donna* Miolan-Carvalho, died December 29th last year.—Princess Dolgorucky, the notorious erratic violinist, died of yellow fever at San Salvador.—On Christmas Day the well-known music publisher, Julius Hainauer, established for over forty-six years at Breslau, died there (aged 70).—Henri Lavoix, a distinguished musical *littérateur*, librarian at Ste. Geneviève, author of "Histoire de l'Instrumentation" (prize, Académie des Beaux Arts, 1878) and other works, died at Paris December 27th last.—Gaetano Capocci, since 1854 Maestro di Capella at S. John Lateran, Rome, died on January 11th in that city. He was born there in 1811, and was well known as a religious composer and conductor, and as the father of the distinguished organist and composer, Filippo Capocci.—On January 11th there died at Milan (aged 87) Antonio Besena, a wealthy patron of music, founder of the "Scuole civiche popolari di musica," formerly director of the musical band of the National Guard, and latterly of the "Banda civica," besides being a director and liberal supporter of La Scala Theatre.—At Genoa there passed away, on the 12th ult., Mrs. Cowden Clarke, the late Vincent Novello's eldest daughter, whose reminiscences, "My Long Life," are still fresh in everyone's memory.—Signor Ettore Fiori, for many years a professor of singing at our Royal Academy of Music, died in London on the 14th ult.—Signor Nicolini (really Ernest Nicolas) passed away on January 18th at Pau, where he was wintering for his health which had long been failing. Born in 1834, the son of a Breton innkeeper, he began his operatic career in 1856 at the Opéra Comique, Paris, later on being much associated at Covent Garden and on "starring" engagements with Adelina Patti, whom he married in 1886.—Antoine François Marmontel died on January 16th. He was born at Clermont-Ferrand July 18th, 1816, and trained at the Paris Conservatoire, becoming from 1848 to 1887 one of its most renowned professors of pianoforte (Duvornoy, Paladilhe, Bizet, Thomé, Dubois, were among his pupils), and wrote a number of instructive piano works, besides a history of that instrument and other books.

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The Times

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